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It is of no value poetically, being simply one of the numerous poems in which he lauds his Academy and the composers Courville, Claudin, and Moduit.

MM. Comte and Laumonier recently published in the "Revue d'histoire littéraire" an interesting article upon the songs of Ronsard which were set to music, and the changes which Ronsard was compelled to make in his versification. Balf's idea was to imitate more closely the Greek combination of music and poetry, and a study of his songs and their music could readily be made the subject of an article of no less interest than the one mentioned.

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#### NOTES ON CYNEWULF.

THE manuscript of Cynewulf's *Christ*, l. 485, contains a corrupt reading which has hitherto escaped proper solution. The passage is that in which, after the resurrection, Christ bids the disciples go and teach all nations. The combination of this command with the promise to be with them always shows that the source is *Matth.* xxviii, 19-20. The text reads, in Prof. Cook's edition (ll. 481-488):

Farað nū geond ealne yrmenne grund,  
geond widwegas; weoredum cýðað,  
bodiað ond brēmað, beorhtne gelēafan,  
ond fulwiað folc under roderum,  
hweorfað tō heofonum; hergas brēotaþ,  
fyllað ond fēogað; fēondscype dwæscað,  
sibbe sāwað, on sefan manna,  
þurh meahta spēd.

The difficulty lies in the expression, *hweorfað tō heofonum*. The natural meaning, "Go to heaven," does not make sense. It has consequently been assumed that the intransitive verb *hweorfan* must in this single passage be transitive. The object, by a further anomaly, is not expressed, but is to be supplied from the preceding lines. Grein, indeed, in his first edition, gave in a footnote the conjecture, *hweorfað hi*, with a query, but did not admit it into his text. This interpretation of *hweorfan* as transitive has been given by all the editors and translators, from Thorpe ("to heaven turn them"), and Grein (*wendet sie hin zum*

*Himmelreiche*), to Gollancz ("turn them to heaven"), and Cook ("hweorfan, 3. trans. and intrans.," in his glossary). The Bosworth-Toller dictionary, similarly, at the end of the article *hweorfan*, declares, "in the following passage the verb is transitive," and quotes the words in question.

The difficulty is removed by reading, instead, *hweorfað to hƿðnum*, "Go to the heathen." A semicolon is to be placed at the end of the preceding line, and a comma used after *hƿðnum*. *Hweorfan* is now intransitive, as it should be. The word *hƿðnum*, further, makes the passage intelligible and consistent: "Go to the heathen; destroy their sanctuaries; overthrow and hate them." *Heofonum* and *hƿðnum* are sufficiently alike in sound for the one to have been substituted for the other in a manuscript copied from dictation.<sup>1</sup> The proposed reading is thus perfectly plausible, and restores sense and grammar.

The reading of the MS. of *Christ*, l. 592, *swā þæt lēohte lēoht*, has hitherto been accepted. The only comment upon it that I have seen is that in Prof. Cook's edition, comparing *Christ* 41, *þæt dēgol wæs Dryhtnes geryne*, and 118, *deorc dēapes sceadu*. But these expressions are hardly of the same order as *þæt lēohte lēoht*. "The dark shadow" is not a surprising combination of words, "the light light" is certainly suspicious. The phrase occurs in a series of synonymous alternatives (591-596):

swā helle hienþu swā heofones mærp,  
swā þæt lēohte lēoht swā ða lāpan niht,  
swā þrymmes þræce swā þýstra wræce,  
swā mid Dryhten drēam swā mid dēoflum  
hrēam,  
swā wite mid wrāpum swā wuldor mid ārum,  
swā lif swā deað.

It will be observed that the first, third, fourth, and fifth lines contain each two pairs of contrasted words. I propose to read *lēofe* for *lēohte*, removing the anomaly, and restoring uniformity and sense. *Lēof* and *lāð* as an antithetical pair occur in *Beow.* 511, 1061, and 2911, also in *Christ* 846, *lēofum ge lāðum*.

Another line of Cynewulf that calls for emendation is *Elene* 581. Here, in place of the meaningless *apundrad* of the MS., the

<sup>1</sup> More probably the substitution is to be referred to the graphic resemblance between the long letters *f* and *thorn*.

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editors (except Grimm and Zupitza) have substituted *awundrad*, being guided by the alliteration. The lines immediately involved (574-581) are those in which Helena threatens the Jews with the fires of purgatory, if they refuse to reveal the hiding-place of the cross.

lc ēow tō sōðe secgan wille,  
ond pæs in life lige ne wyrðeð,  
gif gē pißsum læse leng gefylgað  
mid fæcne gefice, þe mē fore standaþ,  
þæt ēow in beorge bæll fornimeð,  
hättost heaðowelma, ond ēower hrā bryttað  
lācende lig, þæt ēow sceal þæt læas  
awundrad weorðan tō woruldgedāle.

Grein explains *awundrian* (not recorded elsewhere) as *vertere quasi miraculi in modum*. Similarly, the Bosworth-Toller dictionary gives a verb *awundrian*, 'To make a wonder of,' with this passage as the sole reference. So also Wülker. Grimm proposed to substitute *awended*, which was accepted by Zupitza. The former conjecture gives a word not found elsewhere, and used in an improbable sense; the latter involves too great a change. The true reading is *asundrad*. Compare *Andr.* 1243, *El.* 1308, *Gu.* 486, *Phoenix* 242, and *Gloria* 10, in all of which *asundrad fram synnum* or *synnum asundrad* occurs, with slight variants. This expression, 'freed from sins,' 'without sins,' is not, indeed, identical with that suggested for *El.* 581, 'falsehood shall be separated from you,' but it is closely similar. The objection of rhythmical defect in *asundrad weorðan*, that the alliteration is borne by the word which should properly have the inferior stress, may be met by citing, for example, *Christ* 43,

þær wisna fela wearð inlihted,

in which the same exceptional arrangement or "poetic license" is found.

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#### FRENCH ETYMOLOGY.

*Mélanges d'Étymologie Française* par A. THOMAS.—Vol. xiv of the Bibliothèque de la Faculté des Lettres de l'Université de Paris, 1 volume, 8vo, 219 pp., Félix Alcan. Paris: 1902, 7 francs.

FOLLOWING the example set by himself a few

years since in his *Essais de Philologie Française* (Paris, Bouillon, 1898), Prof. Thomas has here gathered together in book-form a number of the many interesting and often brilliant etymological notes which have appeared over his name in volumes xxviii and xxix of the *Romania*. To these he has added one hundred and sixty-one new titles, so that the volume before us includes two hundred and fifty-nine etymological studies, both French and Provençal.

The plan of the book can only be praised. Etymological notes, when scattered through different volumes of a periodical, are often difficult to find and, therefore, neglected. Here they are arranged in alphabetic order in a single book, provided with indexes (general alphabetical, pp. 181-185; of authors cited, pp. 185-191; lexicographical, pp. 191-215; and grammatical, pp. 215-219), which greatly facilitate the use of the volume, and, therefore, materially enhance its value. It is unnecessary here to outline the method of Prof. Thomas, which has long since become familiar to all those who busy themselves with the study of French philology. It is to the point, however, in this connection to refer to a well-written page of the preface, where the relative importance of the two guides of etymological investigation, phonology and semasiology, is clearly defined. The former must lead the way, the latter should be cautiously held in reserve until the goal is in sight.

Before the wealth of information contained in a volume of this kind, the reviewer's task is a difficult one. In the present instance the method seems indicated by the nature of the book. We shall content ourselves with the brief citation of the new etymologies contained in this list, and refer for further information to the volume itself. It should be added, however, that the older studies are not mere reproductions of the notes which had already appeared in the *Romania*. They really form a second edition, *revue et corrigée*, and will be consulted with profit in connection with the earlier draft.

*Acheter* < \*ACCAPITARE; *acousander* (Jaubert)=a modern formation upon an older *acousandre* < \*EXCONSCINDERE; *agrassol* (Littré *agrassole*) < \*ACRACIOLUS; *aimaillanter*